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"A covetous manne whiche woulde not sell hys corne while it was at a hye price, when he sawe afterwarde it had a great falle, for desperacion he hanged himself upon a beame in his chamber, and a servaunt of his, hearing the noise, made speede, and seeing his maister hang, furthwith cut in sunder the rope and so saved him from death: afterwarde when the covetous man came to himselfe, he woulde have had hys servaunt to have paide him for his halter that he had cut."

Jonson's *Sordido*, when cut down by rustics, cries

"How! cut the halter! ah me, I am undone! . . . You thread-bare, horse-bread-eating rascals, if you would needs have been meddling, could you not have untied it? But you must cut it, and in the midst, too!"

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DANGIERS LI VILAINS

To the Editors of Mod. Lang. Notes.

SIRS:—Since publishing the short article identifying Dangers of the *Roman de la Rose* with the typical devil of the mediaeval Christian visions,¹ there has come to my hand evidence that the fifteenth century poet, Charles d'Orléans, had noted the resemblance. The first of two significant passages occurs in a ballad in which happy love is figuratively spoken of as paradise, and unhappy love as purgatory:²

Mon cuer au derrain entrera
Ou Paradis des amoureux,
Autrement tort fait lui sera,
Car il a de mauix doloureux
Plus d'un cent, non pas ung ou deux,
Pour servir sa belle maistresse;
Et le tient Dangier le crueulx
Ou Purgatoire de Tristesse.

Even more conclusive is a line from the *rondel* beginning, *Dedans l'abisme de douleur*:³

Dangier, des dyables le greigneur.

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¹ *Romanic Review*, Vol. II, pp. 320-322.

² Ed. Guichard, Paris, 1842, pages 34-35.

³ Ed. Guichard, pages 352-3.

Thrim IN THE *Heliand*

To the Editors of Mod. Lang. Notes.

SIRS:—In the third and last edition (1910) by Professor Behaghel of Giessen of the Old Saxon *Heliand* the word *thrim*, occurring lines 501-502:

"That wirtid thi werk mikil
thrim te githolonna"

is followed in the vocabulary by a question mark. The meaning 'sorrow,' 'anguish,' suggested by the context and tentatively adopted by Schmeller and Heyne, earlier editors of the *Heliand*, has evidently been rejected by Professor Behaghel for lack of proof by etymological connection. This meaning can be kept, however, and a satisfactory etymological explanation found, if *thrim* is taken to be connected with the strong verb *thrimman*, occurring in line 5000 of the *Heliand*:

"Thes thram imu an innan môd
bittro an is breostun,"

for which the meaning 'tremble' is generally accepted. *Thrim* would then be a strong noun, having the same relation to *thrimman* as O. S. *fal* to *fallen* or *dêl* to *dêlian*, and with the meaning, a state of trembling or of anguish.

This relation was suggested by both Schmeller and Heyne, but it is a curious fact that while *thrimman* has been brought into connection with a well-known Indo-Germanic group, *thrim* has been entirely overlooked, so far as I have been able to ascertain. Schade: *Altdeutsches Wörterbuch* (2nd ed., 1878) gives under *thrim*: "stm(?) oder n(?) schwerer Kummer?" under *thrimman*: "springen, hüpfen, sich bewegen, cf. got. *thramstei*, Heuschrecke, (eigentlich die springende)." Feist: *Etymologisches Wörterbuch der gotischen Sprache* (1909) gives under *pramstei*: "a. s. *thrimman*, springen, hüpfen, nur *thram imu môd*, *Hel.*, 5002 (5000 in Behaghel's edition); Aisl. *pramma*, trampeln; mndd. *drammen*, lärmern; gr. *trémō*; lat. *tremo*; lit. *trimù*, zittere; gr. *trómos*, das zittern, lett. *tremt*, trampeln."

Fick: *Vergleichendes Wörterbuch der indogermanischen Sprachen* (1909) gives under *Prem* the same references as Feist.

The addition of *thrim* to this group would clear up the passage in *Heliand*, 502, and give a satisfactory etymological connection to a word which must otherwise be considered as isolated.

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BEN JONSON'S LOMBARD PROVERB

To the Editors of *Mod. Lang. Notes*.

SIRS:—In *Mod. Lang. Notes*, XXVII, p. 198, Professor J. F. L. Raschen suggests a Dutch or German origin for the slang phrase "to get cold feet," in the sense of "to recede from a difficult position, or to lose one's nerve;" and he cites a novel by the Low German writer Fritz Reuter, published in 1862, in which a card-player in bad luck gives "cold feet" as an excuse for quitting the game. Noting the absence of the phrase from the *Oxford Dictionary* and from various works on English and American slang, he remarks that it "does not appear in English in former days." However, a similar phrase in Ben Jonson's *Volpone* has possibly an allied meaning. Attention has already been called to the passage by Dr. L. H. Holt, "Notes on Ben Jonson's *Volpone*," in *Mod. Lang. Notes*, June, 1905 (vol. xx, p. 167). In the second act of the play, *Volpone*, disguised as a "mountebank doctor," explains to the crowd why he has fixed his bank in an obscure nook of the Piazza of St. Mark's instead of a more prominent place:

Let me tell you: I am not, as your Lombard proverb saith, cold on my feet; or content to part with my commodities at a cheaper rate, than I accustomed: look not for it.

In other words, he is not so "hard up" as to be obliged to sell his wares at a sacrifice. When we follow the author's obvious indication and turn to dictionaries and phrase-books of the Northern Italian dialects, we find, *e. g.*, in E. Restelli, *I Proverbi milanesi . . . coll'aggiunta delle frasi e de' modi proverbiali più*

in uso (Milan, 1885, p. 177): *Avegh minga frecc i pee, essere ricco di denari, di beni di fortuna*. Exactly the same equivalent is given for the phrase: *Nen aveje freid ai pe*, in V. di Sant' Albino, *Gran Dizionario piemontese-italiano* (Torino, 1859, p. 865, s. v. *pe*). So also Zalli, *Dizionario piemontese-italiano* (Carmagnola, 1830, s. v. *pe*): *Aveje o patì freid ai pe, esser poverello*; while the same meaning is evidently intended in F. Cherubini, *Vocabolario milanese-italiano* (Milano, 1841, vol. III, p. 294, s. v. *pe*; cf. 1814 edition): *Avegh o avegh minga frecc i pee, Essere o non esser ricco di danaro*. Apparently it is only in Piedmont and Lombardy that the expression "to have cold feet" is used in exactly this way; but in Tuscany *freddare uno* means "to get a person's money away from him" (see Tommaseo e Bellini, *Dizionario*, s. v. *freddare*, with quotation from Panciatichi: *dopo aver freddati molti giocatori*). In the *Incantesimi* of G. M. Cecchi (act II, sc. 5) occurs the expression: *giovannotti di prima barba che vengono su caldi di voglie e non freidi di danari*. In his annotations to Buonarruoti's *La Fiera* (Firenze, 1726, p. 391), A. M. Salvini says: "Nel giuoco si dice ancora, *freddare uno*, cioè toglierli affatto i danari, e farlo rimanere freddo." Finally a familiar phrase in Strafforello, *Sapienza del Mondo*, s. v. *freddo*, corresponds exactly to Ben Jonson's proverb: "*Aver freddo ai piedi*. Di chi è astretto dal bisogno a vendere le sue merci men di quello che vagliono."

If the original figurative meaning of the expression "to have cold feet" was "to be without money," its connection with gambling is obvious. And if a card-player, as a pretext for quitting the game in which he has lost his money, says that his feet are cold, the expression might come to mean in general "to recede from a difficult position," or more specifically, "to be without money." What, then, is the relationship, if any, between the "Lombard proverb," the Low German novel, and the modern colloquial phrase?

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